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and the second in D major) were given with a delicacy and precision of accent beyond all praise; and the final movement (preceded by the *Andante*, with the dreamy *recitative* passages), was thrown off with an impetuosity and *abandon* so thoroughly in the true spirit of the movement as to raise a tumult of applause at the end, which was so prolonged that Miss Zimmermann was compelled to return to the platform and again bow her acknowledgments. We have left ourselves no space to say more than that in Beethoven's Pianoforte and Violoncello Duet (Op. 69), which she played with Signor Piatti, Miss Zimmermann was no less successful than in her first piece. The vocalist was Miss Cecilia Westbrook, who gave two songs, to Mr. Benedict's pianoforte accompaniment, with much effect.

ROYAL ACADEMY OF MUSIC.

THE competition for the Potter Exhibition and Westmorland Scholarship, took place on Saturday the 19th ult. at the Institution, in Tenterden Street, Hanover Square, the examiners being the Principal (Professor Sterndale Bennett) Mr. G. A. Macfarren, Mr. W. G. Cusins, Mr. F. R. Cox, and Mr. H. C. Lunn. The results were as follows: *Potter Exhibition*—Miss Mary E. Christian, elected; Miss Poeklington, commended. *Westmorland Scholarship*—Miss Rebecca Jewell, elected; Miss Fanny Lanham, highly commended; Misses Goode and Gill, commended.

ITALY.

On the 14th December, was given at the Church of Santa Croce, in Florence, a performance of Mozart's *Requiem* as a tribute to the memory of Rossini. Before the Service began, the fine band of the National Guard played the tenor solo, "Cujus Animam," from Rossini's *Stabat Mater*. There was a good orchestra and chorus for the *Requiem*; but from the practice which exists in Italy of excluding female vocalists from joining in Church performances—giving the treble and alto parts to boys—the full effect of the music was marred. After the *Sanctus* and *Hosanna*, Rossini's "Dal tuo Stellato Soglio," from his *Mose in Egitto* was introduced, arranged for instruments, with solo part for violin; which later was executed to perfection by Camillo Sivori. The whole performance formed an unusual treat, and gave general satisfaction.

In Genoa, on the same date, Cherubini's solemn Mass in D minor, for men's voices, with organ and orchestra, was performed, in honour of Rossini's memory, at the Church of the Annunziata. It is well to see these special performances of sacred music beginning to take place in Italy; where, ordinarily, scraps from operas and pieces arranged from popular airs, offend the taste of those who attend Divine Service there. It has been long a disgrace that, in a country that possesses so fine a native School of Art for Church music, so infamous a custom should prevail; and it is to be hoped that as the performance of strictly mass-music gradually becomes re-established, so the need for having women's voices to execute the parts composed for them, will be more and more perceived, and the permission for their use in ecclesiastical service will ultimately be conceded.

The Concerts of classical music given in Genoa by Maestro Lavignino this season have, as usual, comprised several excellent compositions; and have assembled together the combined talent of professional and amateur executants best capable of lending effect to their performance. Among the former may especially be mentioned the excellent tenor singer, Signor Perotti; who, at the third concert on the 5th December, sang Donizetti's "Alma soave e cara," and Schubert's "Dein ist mein Herz," with exquisite expression; also taking part in Costa's very effective quartett, "Ecco quel fiero istante." As a recognition of Signor Perotti's musician-like performance, and of the obliging manner in which he had lent his services on this occasion, he was presented with a handsome photograph album, bound in carved wood, and

mounted in raised silver ornaments and clasps, the first pages of which contained photo portraits of those ladies and gentlemen who assisted at the mattinata when he sang. We understand that there is every probability of an English audience enjoying the advantage of hearing Signor Perotti; as it is whispered that he is likely to be engaged in London this next spring. If so, we congratulate the opera-goers there on the treat that is in store for them. The chief instrumental star at these concerts this season, has been a lady amateur pianiste, of high merit, Mrs. Thompson, who gave, on successive occasions, Mozart's Sonata (No. 7) for pianoforte and violin. A pianoforte "Legend" on the subject of *Lurley* (not only composed by Mrs. Thompson herself, but to which descriptive verses were written by her, that were appended in the programme;) Handel's air, with variations, "The Harmonious Blacksmith;" Beethoven's Trio (Op. 97) for pianoforte, violin, and violoncello; and a pianoforte Sonata, by Clementi. An attractive feature of these concerts, was the performance of two unaccompanied vocal pieces, Morley's "Now is the Month of Maying," and Mendelssohn's charming four-part song of "Autumn."

MESSRS. ASHWORTH, of Manchester, have forwarded to us a portfolio which appears far superior to any we have hitherto seen. It is called the "Patent Looped Binder Portfolio." A great recommendation of this new invention is that the music can be most securely placed in the portfolio, and removed without disturbing any other piece. The accompanying instructions will enable any person to fix the music in its place without the slightest difficulty; and we have little doubt that when it becomes more known, the "Looped Binder Portfolio" will come into general use, not only for music, but for periodicals and papers of any kind.

THE City Musical and Elocutionary Society gave an Entertainment on Friday evening, the 18th ult., at the Albion Hall, London Wall, for the benefit of Mr. F. M. Wenborn (director and chairman). Artists, Miss Minnie Mellis, Miss Marian Bohn, Miss Pembroke, Miss Riseam, and Miss Mary Ann Potter, Mr. Frank Percival, Mr. A. T. Carter, Mr. A. J. Hubbard, Mr. B. Trotman, and Mr. Theodore Distin. Pianist, Miss Mary Ann Potter. The hall was well filled, and the entertainment passed off with great *éclat*.

WELSH NATIONAL EISTEDDFOD, 1869.—The next national Eisteddfod for the whole of the principality will be held the first week in August, in the ancient town of Brecon. The musical subjects and prizes are to be arranged by Mr. Brinley Richards, and are not yet published.

On Sunday, the 18th ult., the Organ originally presented to the church of St. Ann's, Westminster, Soho, by His Majesty King George the Third, was re-opened by Mr. Jekyll (organist of St. George's, Hanover Square), who displayed the beauties of the instrument with great ability. The musical part of the service was well rendered by the amateur choir, under the direction of their experienced choir-master, Mr. Ralph Wilkinson (gentleman of Her Majesty's Chapel Royal, St. James's). The re-construction of the organ has been entrusted to Mr. J. Walker, of Francis Street, Tottenham Court Road; and the whole expense will be met by Arthur Wade, Esq. son of the Incumbent.

MADAME EUGENE OSWALD's Concert at St. George's Hall, on the 12th ult., again enabled that accomplished pianist to prove her legitimate claims to public favour as an exponent of classical music. The programme was excellently selected; and every piece was received with the strongest demonstrations of approval by a highly appreciative audience.

WE are glad to find that the following letter, relative to the coming Worcester Musical Festival, has